

~~NO~~  
~~CAS~~ MR. NYLAND: We have four Mondays in March before I go to the West Coast. So, try to make the best of it for this ~~next~~ month, because I'll be away for probably two months after that. And, although there will be meetings once a week during the time that I'm away, try to extract as much as you can from this particular period, ~~and~~ <sup>and</sup> also if you want to come to Wednesday, you know you are quite welcome. Because on Wednesday, as you also know probably, we talk many times about Burdjieff, and sometimes very simple explanations of what Work means, what it involves. So, what is there tonight that we want to talk about?

Marshall DeBruhl: I'd like to report on a task that you gave me last Monday. It was...well, first it was an extension of a task you gave me last winter. I believe it was in November. I was supposed to ... then I was supposed to write several stories which would be a sort of a relation --what <sup>would</sup> I imagine ~~be~~ <sup>be</sup> a day that my daughter would live. ~~And~~ <sup>And</sup> then you changed the task ~~the~~ last week to-- for fifteen minutes a day to make up a story and then speak it over the tape recorder. Well, I did the task every day. There was some resistance to doing it in myself <sup>but</sup> toward the last few days the resistance was less and I began to enjoy it which-- But the important thing was, it was hard for me to wake up or be aware of my voice while I was doing it because it was hard ~~for~~ tell a story and keep talking and be present to myself.

MR. NYLAND: Did you make any notes, or was it all improviste?

Marshall: Improvisation. It was-- I tried to keep it up without too much pause. And after I finished it, I noticed a certain kind of release.

~~NO~~  
~~CAS~~ MR. NYLAND: Thank goodness the task is over?

Marshall: ~~NO~~. Just--- Not that...well, sort of that. But sort of a clarity about things and it felt like maybe I might have a -- some

sort of --well, block against speaking, which makes me physically a little tight or connected with a certain kind of tightness I have.

MR. NYLAND: Yah, but nobody was there.

Marshall: No, that's true.

MR. NYLAND: You're not afraid of your own voice, are you?

Marshall: Not exactly, it's just that I'm not in the habit of speaking

MR. NYLAND: No, but for that it's very good to break it.

Marshall: Well, I'm through with it. I think that's what happened was by going against the tendency...

MR. NYLAND: How did it sound?

Marshall: How did the story sound?

MR. NYLAND: Yah. ~~the~~

Marshall: Well...

MR. NYLAND: (When you) played them back.

Marshall: When I listened back to them, I noticed that when I related the story, the adult's part in the story, it was a little more mechanical than the children's part and...a little more...

MR. NYLAND: Wasn't it all for the daughter?

Marshall: Well, she had some sort of contact with her mother, you know, in the story. And the mother's part was very superficial, while her part was a little more free. That was interesting.

MR. NYLAND: Oh, was it a story about your daughter then?

Marshall: No, it was about how she would, she'd like for instance... she would get up in the morning and live out a day and the different experiences I would imagine that she would have during the day. And of course that included some contact with her mother and some contact. well, I had a conversation between, as I would imagine...

MR. NYLAND: Did you send her the stories?

Marshall: No, I didn't think they were that good.

MR. NYLAND: Not good enough?

Marshall: The last--today I guess <sup>I</sup> ~~it~~ was--I had enough; I felt enough freedom to embellish the stories a little bit. I guess maybe I learned a little bit about story telling, but...

MR. NYLAND: How did you do it? Did you talk to her, as it were?

Marshall: No. It was like I was the storyteller and I would imagine that she was sort of there with me. And I was telling her a story about this little girl that had her name.

MR. NYLAND: Yah. You were talking to her?

Marshall: In a sense.

MR. NYLAND: And did she ever answer?

Marshall: No, it was just a story for her. That's all.

MR. NYLAND: I know, but when you tell a story sometimes you stop and you listen to what she would say.

Marshall: Well, no I didn't. I didn't give her a chance to say anything.

MR. NYLAND: If you imagine it quite well, you know, you have a daughter there in front of you, and you do as if you talk to her.

Marshall: Well, I didn't think of that.

MR. NYLAND: Could that be useful?

Marshall: I can't say no. I guess I could try.

MR. NYLAND: You can try it. You see, this is the thing: when you start talking and you formulate, and then you see, as it were, again in your mind's eye, as if it would penetrate, you would then wait, ~~and~~ you would expect sometimes an answer, as if you had a conversation with her. During the time that you wait, you can very well wake up.

Marshall: But I don't--- I wouldn't think about, any time during that period of waiting, besides making attempts to wake up, about her answer or ( her personal)...

MR. NYLAND: Don't make it too heavy. You tell her something. And then you stop a little, as if she asks: what did you say? Say, "what?" "You didn't understand it? I was just saying such and such, and such and such. You hear now? You hear now what I'm saying?" And then you listen for a moment. "Ah, now you understand it. Oh no, that wasn't the right word," and so forth. Keep on talking.

Marshall: But meanwhile try to wake up *then*?

MR. NYLAND: Yah, in between.

Marshall: While I'm talking, right?

MR. NYLAND: While you're talking or even when you are waiting. You see, the interesting thing is to try to break a habit ~~where~~ --because you don't have enough facility to let it flow. There's always some-

thing that you're afraid of, apparently, that you don't either want to listen to your voice or you're afraid of what you're saying that someone else may not understand it, or probably the kind of words you would want to use are not suitable enough. It is a matter of loosening yourself up to become a little bit more flexible.

Marshall: Right.

MR. NYLAND: And you use simply the image of your daughter, whom you care for, simply for the purpose for your own self-education. You see, to try for yourself to become much more open, as it were, to the possibilities for yourself and to have a little bit more dexterity. And I would--and have these imaginary conversations, ~~At the same time.~~ At times, I'm quite certain you can hear what you're saying. And there is no objection to repeat what you have said a little differently; or if you talk about other people, that you imitate their voices, if you can. To give yourself a chance to loosen yourself. You're a little tight, you know?

Marshall: Yah.

MR. NYLAND: And you have to get over that. And this is a very good way of trying.

Marshall: I'll do it for another week, do what you say.

MR. NYLAND: Right, but with much more pleasure.

Marshall: Well, I think pleasure came.

MR. NYLAND: Okay. It wasn't there the first couple of days.

Marshall: Right.

MR. NYLAND: But then you get a little bit more used to it and you knew it was not so difficult to do.

Marshall: Okay.

MR. NYLAND: All right?

Marshall: Right. I'll see what I can make out of it.

MR. NYLAND: Yah. That's right. ( *fine* ) Yah?

Arlene: Mr. Nyland, may I have a task?

MR. NYLAND: What kind? What kind of task would you want?

Arlene: Well.

MR. NYLAND: What for?

Arlene: I suppose so I can report on something<sup>m</sup> particular. Right now, ever since I've been coming, I've been giving myself tasks just on observing movements, ~~Movements~~ centers. And I've been hearing you give people other kinds of tasks related to something they're doing. And I....

MR. NYLAND: And did that sound a *little* bit more enticing?

Arlene: Well, I was wondering if it would be of value also if it would bring in another aspect.

MR. NYLAND: If you now think of not having a task, can't you wake up then?

Arlene: Well, I've been trying to do that.

MR. NYLAND: Wouldn't that be the same effect as having a task?

Arlene: I didn't know. I suppose it would. I didn't know what...

MR. NYLAND: I think it would. Every time you say, but poor me, I

have no task, try to wake up. It's as good a task as any. Let's try it for this coming week to see if you can heighten the level of your awakening, or that ~~you~~ also can increase the number of times that you happen to think about it. And at such a time that, if ~~you~~ had a task, how would you do it, how you would want to ~~Wake~~ up. And then you might say, even it is easier because the task itself won't be in the way. You have free sailing to wake up then. And apply it simply to the times that you are busy with ordinary things. How is your day divided at the present time?

Arlene: I work eight hours, seven and a half hours teaching nursery school.

MR. NYLAND: <sup>Oh.</sup> ~~No.~~ How many children?

Arlene: about twenty.

MR. NYLAND: How many?

Arlene: Twenty.

MR. NYLAND: {Twenty?} And you talk to them individually?

Arlene: Yes.

MR. NYLAND: ~~Some you like?~~ *Do you talk to them in the same voice all the time*

Arlene - ~~No~~ *you change it.*

Arlene: Yes.

MR. NYLAND: ~~Some you like~~ *yes*

MR. NYLAND: Some you don't like?

Arlene: Yes.

MR. NYLAND: Can you be nice to those you don't like?

Arlene: That's what I've been trying.

MR. NYLAND: Yah, ~~And~~ not nice to the others? (Laughter).

Arlene: I guess I could try that.

MR. NYLAND: Yah. I think you could. Try it that way. Break always habits if you know you have them. They're no good... that is, for this kind of purpose they're no good. They tie you ~~down~~<sup>down</sup>. They keep you identified. Sometimes even you like ~~very~~<sup>very</sup> much what a habit is because you're doing it so cleverly. And all these kind of things, these ideas about yourself, the different associations, and different thoughts or feelings that you have -- all of that -- are connected with habits that you have formed, either in your thinking or in your feeling and sometimes of course, in your physical behavior. Many times that you can break them, that is even if you touch them a little bit and make them a little different, they give you a chance to see, almost I would say, the absurdity of ~~the~~<sup>the</sup> situation. As soon as it's different, it will draw attention to the fact that it is different. And then, if you're sufficiently alert, you will connect it with wanting to wake up.

All right?

Arlene: Yes.

MR. NYLAND: Good. ( yes, Barry )

Barry Jacobs: I'd like to report on the second task. ~~It's~~<sup>I</sup> the same task, the second week. And it's-- my report is, kind of, follows what you ~~just~~<sup>just</sup> said to Arlene in the sense that this week, although the intensity of trying to make the effort wasn't, ~~let's~~<sup>so, as</sup> say, as strong as the first week, but the consideration of the task and trying



to do the task and in the face of my behavior pattern---I mean how I live my life --- was more underlined. And in that sense it was a good week in realizing how difficult it is, even if I want to make a change, to rearrange my lifetime to say now do this and now do that and know that I can't do now --- do that whenever I want to. And it led me to want to ask you this. First of all, I wonder if you can clarify for me what insight really means, because <sup>I</sup>once ~~I~~ asked you about light, and you said it meant insight, ~~And~~ when you said it, I acknowledged what you said, ~~And~~ then I thought about it. I mean I let it sit in me without thought. And then days later I thought about it. I <sup>came to</sup> ~~can't~~ understand that I still don't really know <sup>exactly</sup> what insight means. And the second thing which is, I would like a task, I don't know if it's of the same nature as this one, because it may be a little stale, but something which will help me still see, in more clarity, my mechanicalness. I think that this idea of mechanicalness, in terms of my life as well as behavior patterns, is becoming more and more clear for <sup>me in</sup> my mind. And I would like something that perhaps goes even more against it, so I'd have more chance.

MR. NYLAND: What's your attitude towards different people?

Barry: Uh....

MR. NYLAND: If you meet a person and tomorrow you meet the same person and the day after again, or that you have some people whom you remember after you have met them; what you have said, what your attitude was. ~~And~~ <sup>Is</sup> there a repetition in the same kind of way you always meet or answer?

Barry: My attitude towards people is something I've kept in the foreground. I mean that I'm sort of aware of how I deal with it most of the time. And I usually try to be blank and let time give me an

impression without too much of a ///.

MR. NYLAND: But Barry, you know yourself that it <sup>.</sup>is impossible.

Barry: Well I guess when I'm working at---some poeple rub me the wrong way to begin with.

MR. NYLAND: They probably rub you also at the end. (Laughter).  
Barry, as soon as you see someone, you have already an impression.  
It starts immediately...

Barry: Yes, yes...

MR. NYLAND: ~~RE~~...associating in your mind, it's no help. And why ( )

Barry: I can't go against {anything in ( )}

MR. NYLAND: No, no. Don't go against it. Only state the fact that that is so. Try to find out what are your reactions to different people at different times, that usually the certain kind of people that you meet have to do with a special kind of <sup>a</sup>relationship. What I'm after is to find out in how far you notice your own clichés.

Barry: Oh. Well, I have a , quite a number of (cliches).

MR. NYLAND: Yes, I know. Yes I know. And that is why I think it is interesting to see in how far you are familiar with them.

Barry: Well, I don't know how far, but I ~~know~~ there's a familiarity with a great many of them.

MR. NYLAND: Well, "in how far", it simply means that there are a great number, and how many you know. That is "how far".

Barry: I think it goes on with almost every situation.

MR. NYLAND: Not so much. I don't think so. I think that the attitude toward different people may have the same kind of <sup>a</sup> cliché.

Barry: Different kinds of people as they register as § kinds § to me...

MR. NYLAND: Different persons with the same kind of <sup>a</sup> remark, particularly when you come to the superficial forms of life. Dealings with people in general ∫ it doesn't matter if their name is Peter or John, ∫ you will always have them, when they are in a certain position, you will have the same kind of attitude toward them.

Barry: That's true.

MR. NYLAND: So, you can make groups of different types. Those you can start with, ~~the ones that you like~~, the ones that you like, and go down the line a little bit, a little less, and so ~~of course~~ <sup>as a result</sup>, mere acquaintances, those you don't care for, particularly, those you would wish somewhere else, and perhaps, you know, if you had a chance, you would tell. Try to make classification about six or seven different groupings. And then try to write up three or four examples in that kind of group of difficulty, ~~and~~ of whatever your attitude would be. Then again have an imaginary conversation ~~or~~ try to recall conversations you <sup>have</sup> had with them, in which you have to use certain words.

Barry: This I will ---this I'm present to ....

MR. NYLAND: I'm sure you can be quite familiar with it. Because you will remember how you, for instance, greeted a person, how you would leave them.

Barry: Well, I have stock kinds of dialogue or vocabulary used in certain situations.

MR. NYLAND: I'm quite certain.

Barry: I mean that I use because I feel that that's a good image for that particular situation.

MR. NYLAND: Yes. Now if you do that, you get insight in yourself.

Barry: Yah.

MR. NYLAND: You become familiar with a certain expression, as life, of yourself. And the insight is the accumulation of such data for yourself in order to study what you really are.

Barry: Yah.

MR. NYLAND: ~~Particularly when you want to put it on the basis of~~ mechanicality, then naturally that whatever is a cliché or a habit is definitely a mechanical form of behavior.

Barry: It means that I can't change it, is that it?

MR. NYLAND: Not necessary, not yet.

Barry: No, but I mean, when something is mechanical, it means that I'm so involved in it is a habit that I can't sub....

MR. NYLAND: It all depends on how mechanical it is. You may have a habit of saying, ~~"Good Morning"~~ when you come to an office. You say, ~~"Good morning, good morning."~~ It's not a very deep habit. And I'm sure that in the next morning, you can make up your mind. You can say, ~~"not so good morning,"~~ or whatever it is that you want to say.

Barry: I meant habits that are more ingrained.

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MR. NYLAND: Well, that is a different kind of a group, because the habits that are a little more ingrained will depend on the kind of people you meet.

Barry: What about habits ....oh well, I was going to habits within myself, in terms of say, my relationship to environment or my relationship....

MR. NYLAND: You're not talking about anyone else but yourself.

Barry: Yes, but you use the situation of my relationship to somebody else.

MR. NYLAND: Some <sup>one</sup> is always acting on you and you are reacting. Mechanicality is reacting. It is preordained.

Barry: What about myself to an environment minus people?

MR. NYLAND: It's all right. ~~It~~ doesn't make any difference.

Barry: What I mean by ~~that~~

MR. NYLAND: (                    presance for it ).

Barry: No, what I mean by that is that I have certain relationships habitual to environments that are not necessarily dependent on who's in the environment.

MR. NYLAND: Oh no. No, no. It's partly dependent of people. It may be cats and dogs, ~~it~~ may be plants, ~~it~~ may be colors, ~~it~~ may be nature, ~~it~~ may be the suffering. It doesn't make any difference. You are constantly a reacting creature.

Barry: Right.

MR. NYLAND: And you usually will react in accordance with a certain

pattern, and this is a habitual pattern of yourself.

Barry: Yes.

MR. NYLAND: And all that is necessary in the beginning is to accumulate data about yourself that you know. This and this and this is the kind of person I am. If you want to describe yourself, that you even could be very accurate about how you are. The same way as you could describe yourself physically, you could describe yourself psychologically.

Barry: Well it becomes---I could see in this conversation that it would be extremely more difficult to become sensitive to how mechanical I am to colors or...

MR. NYLAND: Don't worry about it.

Barry: No, no, I'm just saying...

MR. NYLAND: Don't worry about how sensitive you are. Simply say ~~that~~ you're sensitive. You may say, "I like that <sup>RED</sup> and that very much, but I would like magenta better." I would almost say, what difference does it make?

Barry: No, I <sup>DIDN'T</sup> ~~don't~~ mean <sup>IT</sup> in terms of sensitivity <sup>that way</sup> I meant as mechanical. I mean to become aware of how mechanical I am in reacting to these things and not knowing...

MR. NYLAND: No, it should be 100% mechanical

Barry: All right.

MR. NYLAND: Huh, don't let's quibble about a few figures.

Barry: Okay.

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MR. NYLAND: And I think that when you make an attempt really to start to see it, that you become a little bit more detached, but you still remain mechanical. The more you see it, the more familiar you become, the less you will be attached to it, because it's already ~~old hat~~. (In that way, one accumulates data. When they are already of a sufficient number of the same kind, ~~you're~~ <sup>that</sup> ~~already~~ so familiar with it) that you feel like throwing up when it is mentioned, or when you see it yourself. At such a ~~time~~ <sup>point</sup> you can come <sup>up</sup> ~~to the~~ <sup>A</sup> conclusion that that what you are repeats itself time and time again, with a variety of different people, but usually in the same kind of a way and you get sick and tired of yourself that you see how mechanical you are.

Barry: Right.

MR. NYLAND: Now that, I think, is a very good result.

Barry: Well, I'm near there.

MR. NYLAND: Yes, ~~Are~~ you?

Barry: Yes.

MR. NYLAND: You mean to say you hate yourself?

Barry: Not hate, but there is enough data that I've collected to tell me that there are situations that run always the same way because I react the same.

MR. NYLAND: If that's the case, then you invoke it.

Barry: Invoke it?

MR. NYLAND: Yah. You do it now intentionally.

Barry: You mean--put myself in that ~~position of not doing it~~, you

MR. NYLAND: Yah. You react now intentionally. Instead of not doing it, you do it. You see, the difference is that you take it out of the realm of reaction into an atmosphere of acting, because you wish it.

Barry You mean I play on my habits?

MR. NYLAND: Yes, you play with your habits.

Barry: I mean, with my habits.

MR. NYLAND: Yah. You play, take your habits as if you intended to do it; but you must not be too late, not afterwards saying, "that is exactly what I meant". You ~~must~~ <sup>have</sup> to know } before you <sup>do</sup> it. And then you react the same way as usual. It's quite familiar to you, But in any event, there is something in you that starts to become much more positive towards it. In that way you might have a chance to overdo it. If you are obnoxious in your reactions towards other people, you can be very obnoxious.

Barry: Yes, I can.

MR. NYLAND: Yah, but now intentionally.

Barry: Yes, I can.

MR. NYLAND: If you are argumentative, you can be very argumentative. What is necessary, out of mechanicality, ~~to~~ <sup>you</sup> take the mechanical behavior forms under your own jurisdiction, so that with that you're starting to use whatever your tools are, with which you are very familiar, but now for the sake that you want to use them for a different kind of a purpose. You want to make sure that something in you is actually in command to be able to direct a reaction, and then you will



call it an action because you are doing it.

Barry: Is that the difference between reaction and action?

MR. NYLAND: No, the difference is really the reaction and action always will be there for any unconscious person. As soon as you become aware that certain things that you have as tendencies and then you wish to use them for a definite purpose, you have taken the first step towards becoming positive regarding your ordinary behavior forms. And in that way, you use your mind simply to direct them. Instead of being dependent on the reaction only, you go along with the reaction but you make it as if you are doing that.

Barry: I see.

MR. NYLAND: You see? Now the test for that is when you are engaged in that kind of an experiment then you can, if that <sup>what</sup> ~~which~~ you now direct, <sup>that</sup> and it comes from your mind, ~~if~~ you then can stop it.

Barry: I've done experiments like this.

MR. NYLAND: Yes, I'm sure you have because sometimes accidentally you probably found out that you had to stop.

Barry: No, I mean I've done experiments in which I've recognized a tendency and ~~played~~ on it and then played to stop.

MR. NYLAND: And how successful? ~~What~~

Barry: When I was with it I was able to do it, but of course it wasn't sustained so that as time passed, I would <sup>then finally</sup> fall back into it. I would catch myself doing the same thing over and over again.

MR. NYLAND: Many times you'll fall.

Barry: Right.

MR. NYLAND: But by trying to do it several times, you ~~are~~ probably <sup>will be</sup> a little bit more successful. You argue?

Barry: A lot. Well, no that is not true actually, not so.

MR. NYLAND: <sup>okay</sup> Are you a good listener?

Barry: I'm working on that.

MR. NYLAND: Can you listen without saying anything?

Barry: I'm also working on that.

MR. NYLAND: Oh, you're working on many things.

Barry: I'm trying to be busy.

MR. NYLAND: Are you waking up with it?

Barry: I try.

MR. NYLAND: Is it helpful?

Barry: You mean, those kinds of efforts? You mean to try not to talk?

~~MR. NYLAND~~ Yes. I mean I see my ~~own~~ tendency to always want to say something. I see myself in the situation. Of course the extent to what waking up means I don't know.

MR. NYLAND: No. Why not?

Barry: Well, because I'm still a little bit hazy on a conclusive definition. I have a working hypothesis which means, let's <sup>now</sup> ~~say~~ say, a little bit more insight into myself because of an effort, or a continuation of efforts. If this is defined as a step towards waking up then, yes, there are ~~more~~ more waking up moments now than there have been.

MR. NYLAND: Instead of stopping it when you intensify, do you think you would have more of a chance to be awake?

Barry: Well, I would be more with it - of wait - just repeat that. I didn't, I don't know if...

MR. NYLAND: If you intensify <sup>your anger</sup> ~~that you're angry~~ or obnoxiousness, could you have more of a chance to be awake?

Barry: Oh, <sup>I think by the way</sup> ~~depending on the fact~~ I try to do it would mean I ~~have~~ have to be more with it. I mean more to say yes or no to it.

MR. NYLAND: But wait. By awareness or awakeness, I now mean that something of you is actually directing this obnoxiousness to twice the volume.

Barry: Yes.

MR. NYLAND: You are a little bit more detached from it, that it is as

if something in you is dictating to you to do certain things.

Barry: Yes, it's more of my ~~myself~~ than I will admit.

MR. NYLAND: Yah, the question is that - are you loose from it, or are you still more connected with it?

Barry: I don't know. I'd have to go through with a number of them to see.

MR. NYLAND: All right. You try to change it. You try to change the different habitual forms: stopping them, intensifying them, waiting for a moment and then doing it, using a different kind of a voice, looking at a person straight in the eye, next time not doing that at all, <sup>change</sup> change your posture while you are talking, ~~do~~ do all kind of things that are non-habitual regarding that what is an ordinary reaction. If you wish, you can change different words in a certain way, or make intentionally mistakes in the language, which afterwards you can correct of course. But it all will give you a chance to see yourself in a different kind of light. <sup>And</sup> At the same time, whenever this question of awakening comes up, that you then try to see yourself as you are now behaving, as if something is there that is actually observing. And in that way, you might have a chance of an experience of something that is as if something is actually watching you do whatever you are doing.

Barry: I have had experiences in this direction.

MR. NYLAND: <sup>well, yes</sup> Then simply increase them. Enough insight?

Barry: Well, it's good - it's good for a while.

MR. NYLAND: You understand now that it is a form of life?

Barry: Yes. I really wanted a clarification. I believed that I understood it, but as I thought about it, it could be a special usage of the word, as other words.

MR. NYLAND: It is of course a special usage of that particular word. Insight in oneself is in-between aspiration and inspiration. That's another definition. <sup>Now</sup> And that you can think about that, and next week



and you say you didn't agree/ <sup>with it.</sup> All right?

Barry: It's not that I disagree with it.

MR. NYLAND: No, no, no, no. That it was not entirely clear. Oh no, you don't want to argue, I know.

Barry: Yes, Mr. Nyland.

MR. NYLAND: Good.

Jessica Block: May I please have a tank?

MR. NYLAND: What is your daily work?

Jessica: I work in advertising production, small magazines. I do editing and layouts and essentially...

MR. NYLAND: Do you have deadlines to meet?

Jessica: Yes, but it's not that pressing.

MR. NYLAND: Yah. What do you do before you go to work and what do you do afterwards?

Jessica: Ride the train.

MR. NYLAND: Ride the train?

Jessica: Yes.

MR. NYLAND: Out to where did you say?

Jessica: Queens.

MR. NYLAND: Queens. And do you always get a seat?

Jessica: Finally at...

MR. NYLAND: You have to stand up? As you stand, do you hang on a strap...

Jessica: (No.)

MR. NYLAND: or you lean against a post?

Jessica: (Post/Both?)

MR. NYLAND: When you have your hand on a - can you change it?

Jessica: Yes.

MR. NYLAND: Left hand, right hand. Yah. Lean on the left side,

right side, shift your weight from one foot to the other. Could you see

yourself in that (light)? You know, twisting yourself a little bit so that it becomes a little bit more difficult, not necessarily contortions, but something that will remind you that you're there for a certain ~~kind of~~ purpose.

See, the idea of a task is you place yourself in conditions that will help <sup>to</sup> remind you, but then you have to know what for. What do you want to be reminded for? In order to wake up. And again, why do you want to wake up? Again, you have to be ~~very~~ very clear about that. Why do you really want to so-called Work, why do you want to do it? Not the acquisition of new dexterities, but really the possibility of having more insight in your life.

Jessica: Well, what has happened before is when I give myself tasks I become so habitual about the tasks that...

MR. NYLAND: Then you do it too long. A task for yourself can also last very well, provided you have enough interest to want to do it. A task in the group is helpful because other people know about it and you might be ashamed ~~and~~ if you have to say you didn't keep your task. <sup>but</sup> there <sup>is</sup> no difference in principle. A person who really wants to get somewhere <sup>can</sup> will give himself a task, and adhere to it. But every task that you do do, will also of course very soon become monotonous, and then it is habitual. So, when the task is not different enough from the ordinary habits you want to break, you have to go either a little further or try another kind of a task. There ought to be thousands of tasks that you can do if you want to ( ~~create~~ ) yourself. And really, as I said before, you don't really need a task if you want to Work. It depends how strong the desire is to want to do something about yourself. But let's try the subway. Yah? And try at the same time to think about it, why you want to do it. But that you think about at the end of the day. And you will come very soon to a particular point: why do I want to live this way? And what is wrong with living

in an unconscious way? And if you do ~~now~~ know any difference, is that what is conscious preferable? Try to think about that. If you do, and you ask a question about that, we'll give a task in connection with that kind of an idea. All right?

Jessica: Thank you.

MR. NYLAND: Yes. ( )

Larry Sacharew: I'd like to report on a task that you gave me last week which was resting my weight on one foot and *then*...

MR. NYLAND: I think we talked about that. Yah. Okay. Yah.

Larry: Well, the first day that I tried it I was speaking to a group of eighty or eighty-five people and I leaned my weight on one foot and I had noticed - I was aware of the tone of my voice, and the fact I was moving my arms, and the fact that I was very nervous. But I couldn't really have the experience of observing myself. I found that I was staring at the group very hard trying to get something to observe me observing the group but it didn't happen. I just became aware of certain physical characteristics of my body. The second day I had tried it...

MR. NYLAND: How automatic were they? The gestures you made -

Larry: Well the gestures were very automatic. In speech I could *Control it*

MR. NYLAND: Could you take on different gestures, you think?

Larry: It would be very hard, but I could try.

MR. NYLAND: Were you standing in front?

Larry: Yah, I was standing...

MR. NYLAND: Back of a little - how do they call it - pulpit?

Larry: No. Nothing. It was in a big kitchen.

MR. NYLAND: And can you walk *up and down* ~~out of there~~?

Larry: Yah.

MR. NYLAND: And you can make all kind of gestures you want to?

Larry: Yes, *anything*

MR. NYLAND: And take them slowly?



Larry: Well I did that with my voice. I tried. I took it very very slow.

MR. NYLAND: Oh, do it with your hands and your arms. Are there many gestures you have to make as you are speaking in order to illustrate what you're talking about?

Larry: Well, I find myself being very mechanical in my gestures and do *Wave you know,* wave my arms in great length to illustrate points. I don't know if it's necessary.

MR. NYLAND: Well, you can find out by not doing it, it may be difficult not to do. Why don't you take that? You speak often enough, (people) listen to you. You have classes?

Larry: Yah. They vary all the time. I won't speak to a group again for three or four weeks.

MR. NYLAND: Oh, then it won't help. What do you do during the day? then?

Larry: Well, I have different classes. I'm now directing a play.

MR. NYLAND: That is ~~the~~ ~~that you have~~ ~~that you have to use them~~ ~~then~~

Larry: Well, I tried the tack while I was directing and I found that I can't be aware of myself at that time.

MR. NYLAND: No.

Larry: Because I have to - just completely be immersed.

MR. NYLAND: What time in the morning do you wake up?

Larry: 7:30.

MR. NYLAND: You know now when I say - what up?

Larry: Usually not till about (laughter) 9:30 or 10:00.

MR. NYLAND: ( ) later what can you do about it?

Larry: Try to wake up a little bit ( )

MR. NYLAND: Yah. How will you do it?

Larry: Try to remember myself when I get out of bed in the morning.

MR. NYLAND: You remember the way together?

Larry: No.

MR. NYLAND: I mentioned that so many times; by this time, I think everybody knows. Put a wet towel outside your bed. Step on it. I'm sure you will remember. I'm sure all - no you will remember <sup>when</sup> you do it. Also I think that you don't want to get up out of bed. And that will have the same kind of an effect, because you remember the wet towel (*especially by itself*). All right?

Larry: Yes.

MR. NYLAND: <sup>*That's*</sup> ~~It's~~ good. Next time, don't put a wet towel there, but imagine it to be there. You know, a personality is full of tricks and you have to counteract it with a great number of tricks on your own part. Sometimes you have to trick yourself into being awake. Sometimes you have to say: how clever you are, but I'm more clever.

Try to talk to yourself as if really you could have an imaginary conversation. You, unconscious little being, I don't want you to be unconscious all the time. Wake up now a little bit, otherwise I'll give you a spanking. In that way you see, in the morning, you start out in talking when nobody is around yet, or at least you are more or less free. And you don't have to have a certain position or a certain kind of an attitude or you expect respect from different people who are listening to you. You see, you're not engaged - not in the morning. You're just by yourself. At such a time try to wake up. And the waking up only is the acceptance of yourself as you are - more or less impartial, more or less. It is very difficult because you will keep on thinking about it. And after a little while you will imagine that you are awake. You don't - you know it. Because after a little while you realize that you have been asleep and then you will wake up. And it will go up and down. But at least you have a chance to change over from that kind of an alertness of being - noticing yourself, into a state of awareness, or at least a state of a little bit more impartiality. And try that before you get engaged in ordinary professional



work. And the sooner you start the more time you will have. All right?

Larry: Yes. I still have a question in terms of observing yourself and as to what that really means.

~~XXXXXXXXXXXXXXXXXXXX~~

I think I understand you now when you say going from being alert to being awake. And I once felt, about six months ago, that there was something outside of me observing me talking to the person that I was talking to. And it happened for an instant. And I never really knew whether or not that was what was called an impartial objective observation.

MR. NYLAND: Well, I don't think it is, but it is a little help to have an idea of what <sup>might</sup> take place. I don't think it is reality at all because I imagine that something is back of me, looking at me.

Larry: Yes, that's...

MR. NYLAND: And usually you say if I say that something is there looking at me, then I am talking to someone else, I include a little bit more territory, than my own. So I like to restrict it to that what is ordinary behavior of myself. Because I could become very - it would be very difficult for me to become impartial to certain things I have to say to someone else. You know? The thing to become impartial to is that where I'm not involved - and physical behavior many times is something that just happens to be, without any particular like or dislike in itself. So I start of course with very simple things, and when I try to observe myself as my behavior is - whatever it may be, and gestures may be very good, or voice may be very good, then at least I have a chance as if at such a time, again as if something exists which is observing me. Now, in order to bring it down to Earth, I have to admit that that 'as if' simply means I use it as an example of how it might be, but it isn't there yet; otherwise I wouldn't call it 'as if.'

So that the practical application simply means that that what can take place in my mind observing me, as the beginning of an 'I', must be located somewhere in my mind, and then record that what is being seen

or that what is being observed. So I start really with observation as I am, the way it is, and I know with my ordinary mind how it is, now trying to have that mind function as if it is a little bit more impartial.

This is the way I approach the 'as if' question so that I already start with something that is my mind functioning, but I want to introduce an objectivity in the real sense of the word by means of impartiality. Keep on playing with these ideas and words and whenever it happens <sup>you</sup> think about it. And gradually out of that certain things will become clearer. In the beginning much of this kind of material, the attempts <sup>of</sup> at work, are of course completely subjective, and take place in the good parts of the mind, and the good parts of one's feeling center. But out of that one distills certain necessities of how it should be, and then at that time ~~it~~ becomes clear what is really meant by impartiality. That what I then see that it leaves me cold. You see, that I have no particular desire of changing it. And that what I am doing could be complete in itself, as this form of unity which will give me then an experience which I have never had before. A variety of different concepts could become clear but you have to have more facts to go by. And you accumulate them by all the time trying to see what is the meaning of this impartiality? What is the meaning of observing? Question yourself. Am I observing now? Is there something that is separate from me? Is there something that seems to function as if it is away from me, seeing me now as I walk in the street - or whatever I do. You see what I mean?

Larry: Yes. No, this contradicts - I understand what you said - this contradicts something that I had been trying to do which I read in Ouspensky where - if I remember correctly, the concept <sup>has</sup> I understood was when you look at the external - let's say I look at the tree - if I can observe myself looking at the tree, the image of reality is there -

fore doubled and intensified and it helps...

MR. NYLAND: No, it's wrong. It's quite wrong and very misleading. The only way you could use this kind of an example - I look at a tree. If I eliminate, out of this what is my perception of the tree, everything I know about the tree, or if I look at it even saying that it is a tree - not classifying it - or if I eliminate all aesthetic values, that I like the tree, then I could look at the tree as if it is an impartial something, as an object outside of myself. In that particular process, something takes place in me and I have a concept of something that is outside which is an object, and I could become objective regarding that. This process that takes place now I would like to use in exactly the same way when I myself become the object. And it is then as if from outside, perceiving that, I turn it now on myself trying to hold on to that what is a perception process in my mind. That is really the meaning of what Husserl tries to say.

But he says it so badly that everybody gets mixed up with it. You understand?

Larry: Yah.

MR. NYLAND: I try to get an 'I' which is impartial to me - 'me' is myself as I am, in my body with manifestations. And the little 'I' is something that is only recording facts about my existence and such facts are recording in the most truthful manner. That is, they are facts and no more. There are no interpretations; there are no likes or dislikes with it, so there is no mental function with it, and there is no feeling function with it, then only a certain mental way of recording, a statement I would say about myself which is purely intellectual. You see, not describing it as yet but simply recording it and receiving it as an impression. And if the impression is pure like that, it becomes then for me an absolute fact, because there is no chance of misinterpretation. Or even interpretation of any kind. It



just happens to be as is, and my acceptance is that what is, I accept as is. You see? All right?

Larry: Yes.

MR. NYLAND: Good. Keep on thinking about it.

Larry: Okay.

MR. NYLAND: Yah.

Joan Auspritz: I'm concerned with I guess what could be called an area of treating others - treatment of others. In what I've read so far and what I've heard so far, and some of the experiments that I've tried myself, I've managed to hurt several people's feelings, <sup>anger</sup> ~~anger~~ several others. In other words, all these attempts that I made to intensify my own insight, to react differently or more intensely, if I could catch myself in line with what this gentleman in the front row had been saying before, I found that this generally had adverse effects on other people. (CASSETTE: Side two) And I became concerned with the idea of hurting others in order to do something for myself. And it bothers me. And I wonder what place this has.

MR. NYLAND: Well, you have to compensate now. You've done a lot of damage to other people.

Joan: Yes, and I don't like it.

MR. NYLAND: No, of course, and they don't either. (laughter) So now ~~XXXX~~ you have to turn around and act the other way.

Joan: But is this necessary ~~XX~~ to do?

MR. NYLAND: Oh, I ~~XXXXXXXX~~ don't know if it's necessary. I don't think it is, but you did it.

Joan: Yes.

MR. NYLAND: I think it was a misunderstanding of some kind, you know. I may think that it is necessary for me to run all the time in order to get anywhere.

Joan: I didn't start out with the intention of doing any damage.

MR. NYLAND: No, I don't know who put the idea <sup>i</sup>n your head.

Joan: That the damage is done you mean?

MR. NYLAND: No, That you did that damage. Why were you disagreeable to others? Who told you?

Joan: <sup>Mr. Nyland, how'd you come to take that task?</sup> ~~It was a task I ~~was~~ set~~ myself. Not to be disagreeable but to intensify

Joan: I guess mainly from my readings and partially I suppose from what I have heard here at meetings and what I've heard other people do.

MR. NYLAND: It gets to be time then that you ask. You're on the wrong road now, aren't you?

Joan: Apparently.

MR. NYLAND: Yah, I think so. And you should have asked before.

Joan: What shall I do now?

MR. NYLAND: As I say, compensate. Be over-kind to those you have hurt. You remember them?

Joan: Yes.

MR. NYLAND: And can you be extremely kind?

Joan: Yes.

MR. NYLAND: Mellifluous - you know, honeylike?

Joan: Yes.

MR. NYLAND: Can you exaggerate it? They won't believe you either but at least they will say - what has got <sup>on</sup> into her? It will be interesting, wouldn't it?

Joan: Very confusing at that.

MR. NYLAND: Yah, it could be but you started with that task yourself, you better undo it. (Laughter)

Joan: All right. You're quite right. But let me carry this concept further and ask you, apart from just myself as a generalization, if, for example, this young lady followed her task and started to act unkind to the children to whom she had been nice, in other words couldn't this have far-reaching effects on many people?

MR. NYLAND: Oh yes, if it went too far. You know, you say today a bad word to someone. Tomorrow you counteract it by being very nice. You think that the damage is ~~so~~ severe? I don't think it goes deep enough. If you persist in being obnoxious, you gradually will get *that* a name, and then, as a result, people will protect themselves and shun you. So you won't have a chance. Do you think really that these kind of things like being a little nasty to ~~some~~ have such a bad effect on their character?

Joan: On some people it could because...

MR. NYLAND: No, has it? So far? Do you think they are already a little psychologically ill because of your treatment of them?

Joan: No, I don't think I could make anyone psychologically ill.

MR. NYLAND: No, I don't think it really has ~~an effect like that~~ *AFFECTED THEM*.

You know, I think people make an adjustment as far as relationships are concerned. Some people they like and they don't - some they like a little less tomorrow, and sometimes a little bit more and *maybe* after two months they forget about each other. I wouldn't care too much about it. They affect you the same way. You have to make the same kind of an adjustment. I'm sure if you look over your friends they're not always the same. It depends what they have eaten.

Now, what will you do? How many are there? Ten?

Joan: No, no, it's just a question of three or four.

MR. NYLAND: Oh. That isn't so bad. Is it? Huh? You can settle that within two days, can't you?

Joan: I'm ~~not~~ sure.

MR. NYLAND: Can't you phone them up? Or is the relationship so broken that it is irreparable?

Joan: No, it wasn't that. You're right, I can call them up, I can ~~behave~~ act differently, and assuage their feelings.

MR. NYLAND: Oh, I think so. And really, you think they have been hurt

so much because of your behavior, being a little obnoxious? How long have you known them?

Joan: Varying degrees of time.

MR. NYLAND: Take the ones that you have known for three, four or five years. And you know them well enough, they know you and you can phone and say: the other day, you know, I was a little funny. Admit it. All right? Undo it with a smile. And when you see them say: Really, you remember how I was. At that time I stubbed my toe and I was so pained - in pain - that I didn't know what I was saying. Tell them a little lie. Would it matter?

Joan: No. *I suppose not*

MR. NYLAND: No, you see, the relationships with people really don't matter very much. Much of it is quite superficial. And it depends a little bit on circumstances and time how long it will last. How deep do these relationships go? And, if they do go deep, then of course you care about the particular impression you make and how you affect them. But at the same time, if it is already that deep, a little bit of a storm - it's like a storm in a teacup; it doesn't go deep enough. But, as I say, if you want to change it, change it. Undo it.

Joan: Okay.

MR. NYLAND: All right?

Joan: Umhm.

MR. NYLAND: But now, we're still in ordinary life. Because you read this now out of a couple of books, thinking that this was in the direction of what? Work? Did someone ever tell you that this belonged to Work on yourself?

Joan: I've been working on myself for some time now. And part of this I guess was setting myself certain tasks that I thought needed to be done.

MR. NYLAND: Darling, how you work on yourself?

Joan: How have I worked on myself?

MR. NYLAND: How - yes.

Joan: Well I've Worked on myself in a system that was not a Gurdjieff system.

MR. NYLAND: Oh, well maybe it's very interesting to hear about it. Can you tell or not?

Joan: Yes, I can tell it.

MR. NYLAND: Good.

Joan: Very simple. I have been brought up in the Zen way for, I guess, most of my life since I was about twelve years old. My father is a Buddhist and I have been - I hate to use the word schooled - but it's what I've been schooled in, in the Zen way.

MR. NYLAND: It's right.

Joan: In the last three years I have begun to take it seriously. Up to that time it was just something annoying that I had to study because my father wanted it. But in the last three years I've done a good deal of work in this manner, and have made what I feel is a good deal of progress. But I became...

MR. NYLAND: How come you're here?

Joan: I became interested in this Work because of my friend, Richard Lipton, who's not here this evening. And I read, on his recommendation, Ouspensky's book and started to read several others. And felt that this was something new, something that attracted me. I did not - of course, I was not able to say that I wanted to drop everything else and follow this, but I did want to learn more about it, I wanted to try it. I wanted to work with it, and to agree be open to this so that I could tell.

MR. NYLAND: Do you understand it well enough that you can compare it with whatever Zen is /?

Joan: No sir, I don't. I don't feel I understand this well enough at all.

MR. NYLAND: That's the difficulty then. You see, you must not



immediately set yourself tasks, because then you're liable to go astray. And particularly because you're trying to ride two horses.

Jean: Yes.

MR. NYLAND: It's quite all right to try in order to see what are the similarities, to what extent can you believe one or the other, and the final decision of course is: how much do I get out of one and how much out of the other, which will get me further on the road that I really want to go? If one or the other will give you enough insight about yourself, what really your aim is, or the understanding of your particular place in life, or the meaning of life for yourself, or that what is perhaps behavior in accordance with certain rules to which you are willing to submit. Or what whatever you believe that a human being ought to be, or if he isn't as yet, that he could become. And that the whole point of one's either philosophical or psychological aspect, has to be in a certain direction of understanding of that what my aim is, and that I try to look for a certain way of how to reach it.

There are many ways by which one can, of course, compared two different doctrines. By doctrines, I mean now a dogma that is put into the form of a religion, as an application. And some of them are, perhaps easier understood than others. And although there may be an influence from Zen, you still remain a person subject to ordinary influences in this life. You're not brought up as a Buddhist. You have been in contact with one. It doesn't mean that everything that they say could appeal to you. And that I think is, for you, a difficulty.

Joan: Yes.

MR. NYLAND: Because at the present time I'm quite sure that it leaves you a little bit chaotic.

Joan: A good deal chaotic.

MR. NYLAND: Well, that is why I say, it ought to be straightened out, for your sake. It doesn't matter what you want to call it. Zen has,

of course, in it, you might call it, eternal truth, but it is so difficult to see it. And the way towards it many times is away from ordinary life, ~~is~~ a little bit of segregating from life, in order to devote time to that, perhaps meditation, perhaps some form of surrender, or perhaps to some extent even, an understanding of a non-dimensional world. And the question of what is the concept of a moment. All of that enters into Zen, but it's not easily caught. And the question is always, <sup>even</sup> if man, with ~~his~~ <sup>the</sup> mind the way he has it as the present time and how he is brought up, if he can ~~divorce~~ divorce himself sufficiently from what might be his conditioning in order to understand such eternal truth.

You see, I think you have to become very simple about it. And although there is a loyalty towards that what you have been interested in for the last three years, and to which you have been exposed for the last, let's say, twelve, <sup>then at least you pay homage to that</sup> ~~you must not think of it as a task~~ what you honestly believe in and can <sup>Respect</sup> ~~respect~~. At the same time, it's your life you have to live. And I'm quite certain your father would want you to live your life. He doesn't want you to live his life. So you keep on thinking, but don't give yourself tasks. If you want task of a certain kind, and very simple, I will help you. But you see, it has to be understood why and also they have to be so simple that you don't do damage, neither to yourself nor to others. And that it can be done by you, that they are not too difficult, and that they are within your means. And that, with that, you have an understanding of what is really the aim of a task, or the aim for yourself, or the aim for your life. Or when you are thinking, what is it that you really want, that that becomes clearer and clearer <sup>for you</sup>.

Joan: And shall I take as a task making amends for what I've done?

MR. NYLAND: Oh, I think that would be very good, but you see, simply undoing what has been done wrongly does not help you as yet to wake up.

See, this whole question of waking up, the question of entering into a different kind of life which, from our standpoint, we call a conscious level, and from the standpoint of Zen would be a separation from that what is mundane, or Earth. Or at least without reaching Samadhi, that there still is a possibility of at least having some freedom. The aim is the same, only the road is different. As far as Gurdjieff is concerned, it is a road that has to be done and taken in ordinary life. And it should be with a man staying in life, as he is, trying then, by certain means, to become conscious without forgetting that he is still a man on Earth, and that he has functions on Earth to fulfill, and he cannot withdraw.

You see, it is different from any of the other - fakir, the monk, and the yogi and so forth - whatever it is that develops a certain center or a certain part of man at the expense of the others. Although they may reach <sup>a</sup> ~~the~~ possibility of an understanding and a contact with that what is a higher form of being, they themselves, you might say, are destroyed a little bit in that respect, because they don't keep enough of their feet on the ground. Gurdjieff of course means, and so does Ouspensky when he talks about the fourth way, of that what could take place in the midst of activity in man, in ordinary life, trying to use exactly that what is his experiences in ordinary life for the purposes of a better understanding of that what he is in reality and also potentially. And that the development of his potential being is of important value to him, because only by means of that will he be able to live his life the way it should be lived, and ultimately reach freedom, towards which, I would almost say, any kind of a ~~sp~~iritual being aspires.

You see when--so whenever one does a task, it always has to have an aim that is connected with that possibility of freedom in some form or other. And it always has to lead to a certain form of awareness,

or awakesness, or a conscious state so that some of that taste is there - even if I don't reach it completely - that the idea of the task is that I'm reminded that that is the ultimate aim. The task is not to undo what one has done wrong, as I said. It is to use whatever I am doing in a certain way, different from my usual way of behavior, in order to reach a possible state for myself which is closer to this form of consciousness that we are talking about. And that consciousness, whichever way you want to define it, as a form of freedom, or at least a form in which there is a possibility of more control, or at least more understanding about the aim and purpose of one's living, that there is a definite reason why I even become interested in a possible spiritual development of myself. All these questions have to come up at the proper time. And with that, and in connection with them, of course I will have tasks that will remind me of that particular aim at a certain time for a certain purpose.

Undo what you have been doing. At the same time try to become clear about what is meant by the ideas of Gurdjieff, of consciousness and objectivity and of that what is impartial, what is observation, what is really the moment of living, as it were, simultaneity. Same way as what Zen tries to say and does not say it so badly, but we do not understand it because we don't live in that world. Objectivity, and moments are non-dimensional concepts, and we do not have any means of conceiving them. This is the trouble. And although I can talk about them, I cannot experience them. I have to build something first that can experience those kind of, let's say, concepts simply of objectivity. Everything that I do have is subjective you see, and many times it's forgotten. I try to think, to feel in a very nice, lovely, or beautiful way, and I think that it is already objective, but it isn't at all, because it is still subject to time. And that what is objective, from my standpoint, has to be eternal and must be timeless.

The concept of timelessness I don't know; I only can say it in words. The concept of God, I can say it in words but I have no experience. The concept of real conscience, I can say it but I don't know. Rather I don't understand. Many things are words for which there is no content; and it is the filling of that with the proper content that will actually make such a word alive for me. Then, when it is alive, it belongs to my understanding. When it is not alive, it belongs to my knowledge. All right. Now, read a little bit more, not necessarily Ouspensky. If it gives you wrong ideas, then don't, don't pay attention. Start with ALL AND EVERYTHING, why not? Have you got it?

Joan: Yes I have.

MR. NYLAND: Good. Have you read some of it?

Joan: I haven't started yet.

MR. NYLAND: Ah, then we start tomorrow morning. Yah?

Joan: Okay.

MR. NYLAND: Tomorrow morning exactly at eight o'clock.

Joan: Exactly at eight?

MR. NYLAND: ~~Standard time~~ Yah.

Joan: All right.

MR. NYLAND: You give yourself a task tomorrow at eight o'clock til eight fifteen, exactly on the dot. Standard time. ~~All right?~~

Joan: I didn't hear you. What?

MR. NYLAND: Standard time. *all right?*

Joan: All right.

MR. NYLAND: You think you can do that? I mean your ordinary life will allow you?

Joan: I'll try it.

MR. NYLAND: Read for fifteen minutes, the next day also. Next week tell me.

Joan: Every day this week?

MR. NYLAND: Oh yes.

Joan : Okay.

MR. NYLAND: I would. All right. I wish you good luck with it.

~~MR. NYLAND~~ Miriam, your hand was a little later than hers wasn't it?

( )

Nina Hamburg: I want to report on my task, and the things that happened. It was the third week of doing the finger exercise.

MR. NYLAND: Aren't you sick and tired of it?

Nina: Yes.

MR. NYLAND: Yah. ( And now your hands are ) particularly dry. Your fingers are shriveled up.

Nina: But you had told me when I started the third week, that you thought the way I was using the word 'concentration' that my ordinary mind was entering into it, very strongly into what was happening.

MR. NYLAND: But we changed it to 'openness' didn't we?

Nina: Right, and I found it very difficult to. ~~do~~

MR. NYLAND: Yes, because you have all the time thoughts about it.

Nina: Yeah.

MR. NYLAND: Preconceived notions.

Nina: And when I tried to let go of those, then my mind would sometimes start to daydream.

MR. NYLAND: Yah. Something else comes in.

Nina: Yeah.

MR. NYLAND: The difficulty is to relax your mind.

Nina: Yes.

MR. NYLAND: Have you ever tried it?

Nina: Yes.

MR. NYLAND: How?

Nina: Through meditation, mainly.

MR. NYLAND: Oh no. Darling, where does the meditation take place?

In your mind.

Nina: Yah.

MR. NYLAND: So it remains active.

Nina: Well I was doing the breathing exercise.

MR. NYLAND: Yah, but do you know how?

Nina: Only what I had read briefly, mostly I think from Zen and the Art of Archery.

MR. NYLAND: Let's forget it, will we?

Nina: Yah.

MR. NYLAND: If you want to relax, try to relax your mind by emptying it. It always means that whenever you have a thought, you should have another thought forbidding to think the first way. The thoughts in your mind are like a crowd, doing all the - whatever they wish to do. And there is another thought that acts like a policeman and chases the crowd away. And whenever the crowd gathers, the policeman is there with his stick. And chases them out. The trouble is that after a little while the policeman is the only one who will be there and you have to get rid of him. But it is a little easier because with the policeman you know how he behaves. With the other thoughts you don't. They come helter-skelter, chaotically, affecting you; the brain is filled with them. Usually the expression on your face indicated a little bit what you think - not always - but many times. So if you now relax your face, then there is not much of a chance for any thought to be expressed.

Nina: That I have done too.

MR. NYLAND: Okay. So you can drain it that way and <sup>lower</sup>~~down~~ the level of that intellectual activity.

Nina: Yes.

MR. NYLAND: You have to be very quiet for it because your mind will stay where it is, because it loves it. And the rest of the body is

still too tight, that it cannot receive any excess baggage, you might say, that ~~and~~ <sup>might</sup> come from your mind. You have to look at it as if your mind is filled with some kind of material and you try to drain it through your body. You let it flow down, ~~as~~ <sup>As</sup> it were, lower the level of the mental activity, as if it is a liquid, as if you are the bottle, which is leaky at the bottom. You understand what I mean?

Nina: Yah.

MR. NYLAND: For that you have to relax your body in the first place because, you might say, that is the only means as a channel through which the excess baggage from your mind can disappear. It will take quite some time before you can relax the different muscles, and many times you will have to go back again and again to certain places that tighten up. Allow enough time for it. But as you sit and close your eyes, so that you eliminate perceptions through your eyes, that you don't have new material as impressions come in, then try to drain it. The draining is that you allow no energy to feed the thought. It's very difficult. But that's where the policeman comes in. He prevents the energy from being distributed. And then the thoughts will die on their own account. If you don't feed them, there 's no particular reason for them to continue to live. They die. After some time you will know that your head is a little emptier. As I say, you have to get rid of the policeman, but you know how he is, because he has only one aim: to chase the others out. Now something in you has to be a little bit more strong than the policeman and chase the policeman out. This is done by a thought, in connection with that what you are and what you wish to become. You see? Something has to be now in your mind in regards of that that you now wish, you might say, to do this exercise. It is as if in one's mind one brings about a contact with that what is higher than oneself, as if one wishes, you might say, to yield to that, or yearn for the possibility of that kind of a contact, which



then, if it can lodge in your mind and stay there, will chase the policeman out. You understand? This is the process. It is really openness of your brain: the relaxation and then to receive. And try it to such an extent when you know you fall asleep, or when you know you're daydreaming, or you know that the thoughts are coming back again and so forth, then forget it. No use forcing it. Wait until three, four, five hours later; try it again. Do it early in the morning, do it in the evening when you have a chance. Sit quietly, just sit - not meditate, don't think of anything, Don't ~~focus~~ focus on anything in particular. Just be as you are with your body the way it is, with the different organs the way they are, without any particular description of a liking or not, or functioning or whatever. No thought. All right?

Nina: Yes.

MR. NYLAND: Try that for a week. All right. Good.

Now I think there was Miriam. Yes, Miriam.

Miriam Aronie: Last week before I - before going to work I sat for fifteen minutes and during that time I wanted to visualize what I would be doing physically from the time that I got up from the chair. And I would get up, and I would put my coat on, and I would walk down the stairs. I would get on the bus, get off a bus, walk to the office, walk up the stairs, go in the door, greet --say hello - and whatever I do. Just before doing that, there was something in me that wanted to run away quickly, put my coat on and not face this fact/<sup>that</sup> I was...

MR. NYLAND: Why did you want to do it in the first place?

Miriam: Because I wanted to make attempts during the different times...

MR. NYLAND: What was this in you that made you have that kind of a thought?

Miriam: That that was the fact of my existence.

MR. NYLAND: Yes, there has to be a reason for it. The reason has to be connected with that what you consider yourself to be. And that you

don't want to believe that that what you are is the final word. You see, it has to be quite strong. Because you see immediately some other kind of a thought comes in and it bowls the first one over.

Miriam: I want to make sure I get what you're saying because...

MR. NYLAND: I have to have a thought when I wish to Work, which is based on a definite fact which always will be there and I could recall in case I falter. My mind is made up of a variety of thoughts and not all of them have the same kind of a value. I select out of them a thought that appeals to me, and ~~I~~ say, it would be good for me if I could Work. And I set out with this and immediately when I start to do it, some other thought comes in and says, why do you really want to Work? Why don't you put your coat on quick and get out? Something in my mind will take place because there is a little bit of a skirmish. One thought says one thing, another thought says another. How strong is one and how strong is the other? And therefore, I say that the reason why I want to Work has to be quite a strong thought and has to be strengthened by a real wish that I want to do something about myself. You understand that?

Miriam: Yes.

MR. NYLAND: You see what I mean now?

Miriam: The fact that I wished to Work is ~~the fact~~ that I wished to face my life.

MR. NYLAND: That's right.

Miriam: And that particular ~~effort~~ effort was correct. There are days, for instance, like Saturday, where I spent it without indulging myself during that day. I had a plan that I made to iron some curtains and bring them here, which I began to do. The day started out well, and I started to run into just - as I was ironing - just the problems of ironing, getting the wrinkles out and so on, I started to daydream.

And I didn't like the daydreams that I was having, so I stopped ironing. And I went and I ate a few cookies and so on. And then I completely stopped trying to do anything. And I wasted the whole day.

MR. NYLAND: Did you keep on daydreaming?

Miriam: I think I - no, I didn't. I said, "I hate ironing", and I stopped ironing.

MR. NYLAND: Did you hate the cookies?

Miriam: Um, I'm ~~not~~ not sure, I think I didn't.

MR. NYLAND: You know, is there something in you at times, that could function as a judge? You can have a cookie if you iron for fifty-five minutes. Did you allow yourself certain things?

Miriam: It's quite different day to day.

MR. NYLAND: No, we're talking now about Saturday. How to overcome days like that because you're licked; it is a waste. And it really shouldn't happen, should it?

Miriam: Not any more.

MR. NYLAND: Not it shouldn't. Some day we'll grow up.

Miriam: I mean it - today I took some time off and I - for five minutes I sat down and wrote that I had this idea that I wanted to - whatever - I don't even know what it means, that I wanted to evolve. And then I realized immediately that it had a great responsibility to have that kind of a desire. And that I wanted to know <sup>then</sup> what my responsibility is, and in order to allow myself to have this kind of a wish. And that I would do anything that I had to do.

MR. NYLAND: As long as you could keep on thinking about what you would like to do.

Miriam: I don't, I don't -

MR. NYLAND: You see what I mean, when I keep on thinking how nice it would be if I could keep on thinking, then I can consider in my thought what would be very nice for me to do, and keep on thinking about what

I should do without doing it. Instead of just doing it.

Miriam: Well, of course, these kinds of thoughts would never come on a day like Saturday anyway.

MR. NYLAND: No, maybe not, but I think ~~that~~ on Monday the thought of Saturday may help you.

Miriam: That's <sup>why</sup> ~~what~~ I wanted also ~~was~~ to remember that.

MR. NYLAND: Yes. So don't ever forget Saturday. Tell yourself honestly that you hated ~~it~~ Saturday, ~~to~~ spend the way you did. Tell yourself it was unbecoming to you. You should not have done it. Also you should have known better, and you did know better, ~~all~~ <sup>or</sup> you can say, ~~I~~ I couldn't ~~do~~ any better. And then you make up your mind; you say next time when it comes, I will try not to repeat the Saturday. And each time there is some kind of a thought that hints at a Saturday, how nice it would be not to iron and to have a couple of cookies, then you should say, ~~Listen to this.~~ You say, ~~who is talking?~~ Who is daydreaming? What is she doing again? But you see, something has to say this. I don't care how you will call it. It's like a little voice of course. Or it's a thought of a certain kind. And of course it is a reality for you. That is what will tell you, that's what will give you, at such times, a chance if you give it a chance to be heard. If, for one moment, you could come to the realization that that is again this ordinary habitual way and that somehow or other you have ~~to~~ put a stop to it. To put a stop to it simply means I don't do it, I do something else. ~~Let's~~ say I don't want to think about it; it means I don't think about it. I do something else. ~~I~~ I don't keep on saying I shouldn't think about it and keep on thinking. I've said many times, the solution is do - get busy. At such a time, get busy. Find what your hand can find to do. Scrub the floor, wash dishes, take your dress off and put it on again, walk up and down the room, sit down, get up, without any rhyme or reason, turn around ten thousand times

until you get dizzy, and get the thoughts out of your mind and don't allow daydreaming, staring, thinking, and all that, to interfere with the one aim: to become an active person, working in the vineyard of the Lord, ~~Putting~~ to use that whatever the talents are that you have received. All right.

Miriam: Yes.

MR. NYLAND: At such a time, if you wish, you can pray. Then you can say, "Lord help me, let me, for God's sake, get out of this." All right?

Miriam: Yes.

Judy Duboff: I'd like to report on a task that you gave me last week which was, when I was finished talking to somebody at my shop, to try to...

MR. NYLAND: This was the pottery shop?

Judy: Yes.

MR. NYLAND: Yah.

Judy: ...to try to come to myself afterwards. And I was much more successful this week than the week before and I found also that...

MR. NYLAND: Do you walk to the shop?

Judy: Yes.

MR. NYLAND: How long? How far?

Judy: Oh, it's a block.

MR. NYLAND: Is that all?

Judy: Yes.

MR. NYLAND: Can you make it three blocks?

Judy: I could.

MR. NYLAND: Yah. You know, it is silly, isn't it, to walk three blocks instead of one? So there must be a good reason for it. Wake up. Step in a certain way. Try to see if you actually could be present to yourself walking. Try to lift your foot up high. Try to see if something can be in you, I call it springing, alive, wishing to live, for the sake of you, so that you can use it, that something takes

place in you, ~~inside~~. A real wish, and perhaps based on <sup>your</sup> ~~an~~ attitude that you're awake. With that, you enter the shop. Do you have to open it with a key?

Judy: Yes.

MR. NYLAND: Wait for a moment before you open it. You can put a key in the lock. You can even hold your fingers on it, but don't turn it. Try then at that time to become aware of yourself standing in front of the door. Wait. If you have time, relax. Say to yourself, ~~Now~~ I'm entering the shop. Now I'm entering into a world of opportunities. Now I want to see how I, ordinary, almost useless unconscious creature, can make out of the opportunities which are presented to me something that is more worthwhile. Then you open the door.

All right?

Judy: Okay.

MR. NYLAND: Try it this week.

Judy: Okay.

MR. NYLAND: Yes, Fred. Oh there was someone else -

Did you have your hand up before in the back? Yes. Yah,

(Harvey?)

Harvey Greenwald: A few weeks ago I was given a task, when I use tools, to watch the tools, think of the history of the tools and think about what I was doing and...Well, I've done that to an extent. At other times I found out the times I set aside were interrupted. And I found that other times when I did it, well, I even got a book out to find out, let's say, how steel and iron weld, iron ore was gotten out of the ground and such. So I would be more conscious.

MR. NYLAND: You understood why you did it?  
~~Harvey~~ I do understand why. That's what I got out of it.

Harvey: I did this so I'd be more aware of what I was doing - just - what I was using - I was using something. I was using a piece of steel. Where did the steel come from? How would I make this piece

Mr. N.  
 Good, what  
 did you get  
 out of it

of steel? How would I improvise if I had to use this thing? If I was left alone somewhere, I needed this type of instrument, what would I use, to do the specific job? Something else, another part of me, said I wouldn't use this instrument at all. I have a different idea. I would use that. I wouldn't use this. I wouldn't look to find the steel. I would find another way of doing this thing.

MR. NYLAND: It loosened you up a little bit more intellectually, or perhaps even with feeling because sometimes one can become quite involved in the fact that certain things have been made, particularly when they are made well. You know, one can start to feel for that. But the point is a little different. What is really the meaning of seeing how something starts from the beginning and ends up as a finished product? You see, when I look at tools, I see a certain form of life which is presented from the beginning of a tool being made, until it is finished. When I look at a tool and I can see it as something that is for me alive, because I am presented by the finished product which I am now using, I start to compare it with the different other things also in the same kind of process of living. I include myself in that.

Harvey: Excuse me, this is something like I was leaving the store and I was in the car. And I found myself thinking about if the tires are going. The tires are connected to the axle, and the axles are on the ~~those~~ wheels. I started to think of the car as a tool in this way.

MR. NYLAND: Which is right, which is right. The only thing is that this is still an ordinary mental function.

Harvey: Yes.

MR. NYLAND: But when I start to think about that what takes place from the beginning to the end of something that has a form of life, I'm not necessarily thinking in an ordinary way. I'm thinking in a

different dimension of time. As it is being made, that what is there now from beginning to the end is, when I'm using it, represented in that moment of the usage. You understand what I mean by that? The tool wouldn't be what it is unless it had been made from what it used to be or where it started from, until the point where I'm now using it.

Harvey: It becomes a tool in my hand.

MR. NYLAND: The tool in your hand becomes an instrument for you which represents, in its totality, all what it has gone through in order to prepare it. Apply this to the idea that a man is what he is at the present time since his birth, and that what he now represents is a result of what he has lived in experience. If you look at man as a whole, different people, like different tools, like having certain functions to fulfill, like having been brought up to a point in which they are now useful for some form of society, in fulfilling whatever their function is in organic life, or whatever is mankind, that at the present time each person represents that as a form of his life which has gone through his history up to the point where he is now living. There's a different kind of lifetime, you might say, that he has gone through, which is much more vertical instead of the moment when he is living, and going from one place to another. And it gives a concept of an additional time dimension, which also applies to man as he is, and which applies to all men as they are.

The concept now that comes out of that: as I am living in my time from moment to moment, or from time to time, that at the same time, each person is living the same way. And that if I could have a concept of the totality of all times being lived at this moment by every person, I would have a plane of time. You understand that?

Harvey: I think I understand.

MR. NYLAND: And if I now extend it that each person ~~and~~ represents



his life~~time~~ from beginning to end, and that each person that at any one point of the plane could be represented by that verticalness- because it would be vertical to the plane - I would then ultimately have a solidity of time. It means for me that I am part of that in the same way, and if I understood these three dimensions of myself, I ~~then~~ could become timeless.

Try to think about it. I'm only giving you some philosophical concepts. But it is worthwhile to start with that what you are working with and try to expand it and apply it to the conditions of your own life. It gives you a certain perspective. All right? That was the purpose.

Are we at ~~the~~ end?

John Marshall: Two off.

MR. NYLAND: Oh. Try it next week, all right? Salt it.

END TAPE

Trans: B. Sollod

ROUGH: Jessica H. 5/76

proof: Jessica

proof: *Adeline Green*

proof: *Jerry Hemsi*